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Sean Anthony Kisch, Senior Composition Recital

Sean Kisch

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**THE CEDARVILLE UNIVERSITY
DEPARTMENT OF
MUSIC AND WORSHIP**

PRESENTS THE

**SENIOR COMPOSITON RECITAL
OF
SEAN ANTHONY KISCH**

**SATURDAY, FEBRUARY 25, 2017
7 P.M.**

**RECITAL HALL
BOLTHOUSE CENTER FOR MUSIC
DIXON MINISTRY CENTER**

PROGRAM

Elegy

Dissolve

Are You Ready Now?

Sean Anthony Kisch, piano

Dust Devils

Sharri K Hall, flute

Cerebrus

Sarah Plumley, horn; Hanna Bahorik, cello;
Sean Anthony Kisch, piano

Funeral of a Fly

Nate Chester, trumpet; Sarah Plumley, horn;
Josiah Keith, trombone

Might as Well Be Music

Kelsey DePree, alto; Nate Chester, trumpet;
Sean Anthony Kisch, piano; Brandon Apol, drums

Indy

Jillissa Brummel, clarinet; Wesley Kane, alto saxophone;
Adam Rinehart, trumpet; Joe Morris, tuba; Anna Raquet, piano;
Sean Anthony Kisch, percussion; Jonathan Lyons, conductor

The Christ Hymn

Gracie Bennett, Kaleigh Kenney, Rachel Rowland, Kaitlin Kohler, sopranos;
Michaela Wade, Kelsey DePree, Kirsten Saur, Hannah Rinehart, altos;
Adam Rinehart, Jordan Fredericks, David Mortenson, Andrew Standley, tenors;
Tim Parson, Jonathan Lyons, Tim Smith, Joseph Cross, basses

Sean is a student of Austin Jaquith.

This recital is presented in partial fulfillment
of the Bachelor of Arts in music composition degree.

No flash photography, please.

Please turn off all cell phones.

Program Notes:

Piano Set

Each piece in this piano set was written in response to feelings about my own sin. The first, *Elegy*, is the worldly sorrow that results from sin. The second, *Dissolve*, is about the conviction of the Holy Spirit. The last one, *Are You Ready Now?* is based on a poem I wrote from the perspective of God speaking to the sinner who is finally ready to turn his life over to God. See if you can hear the lyrics in the melody of the piano:

Are you ready now?

Content to let go now?

Old makes way for new.

It's time to start over!

Dust Devils

Even though dust devils appear to be currents of debris spinning around in circles, the primary wind current of a dust devil is UP. Naturally, it only felt right for the main motive of this solo to travel up as well. The first three notes are the smallest breath of wind that causes a single leaf turn over. As the wind picks up and more dust and sand are caught up in the current, the small three-note motive transforms into a whirling, spiraling, flurry of notes.

Cerberus

When Sarah initially asked me to write a trio for cello, horn, and piano, I was excited to write something fearful and dreadful because the orchestration was so dark: there was no treble instrument such as clarinet or violin like most trios. I choose the title *Cerberus* for several reasons. The dog in Greek mythology has three heads, and there are three performers. The irregular rhythms in the middle section "jump out" unexpectedly. And Cerberus has often been called the "hound of hell," which matches perfectly with the horn's reputation for hunting music. Above all, this is chase music!

Funeral of a Fly

Last year I was in the composition lab writing this piece, when I noticed a fly that was evidently near the end of its life. As I continued to write, the fly slowly came to rest on the desk, briefly twitched its wings, and promptly died. It was traumatizing. I dedicate this piece as a fitting eulogy for that noble fly.

Continued on back

Might as Well Be Music

A little experiment in a jazz/musical theatre style! This piece is a little out of the box for me, and totally different from anything else on the program.

Indy

Indy is a tribute to my home town of Indianapolis, but writing a piece about the city proved to be tricky, since there is no music genre that is quintessentially "Indianapolis" in the same way as New Orleans or Chicago or the west coast. Instead, Indianapolis is commonly referred to as the "Crossroads of America" because you have to travel through Indy to get almost anywhere in the Midwest. To capture this, I wrote a wild collage of different dance styles, which represent different people "traveling through" the city but not staying for long. In the middle of the piece is the song from Tin Pan Alley, *Back Home Again in Indiana*, which was published in 1917: one hundred years prior to the first performance of this piece.

The Christ Hymn

This choral work is set to the text of Philippians 2:5-11. This passage in the Bible is often referred to as "the Christ hymn" so I decided to title this work the same.